THE CARMELITE

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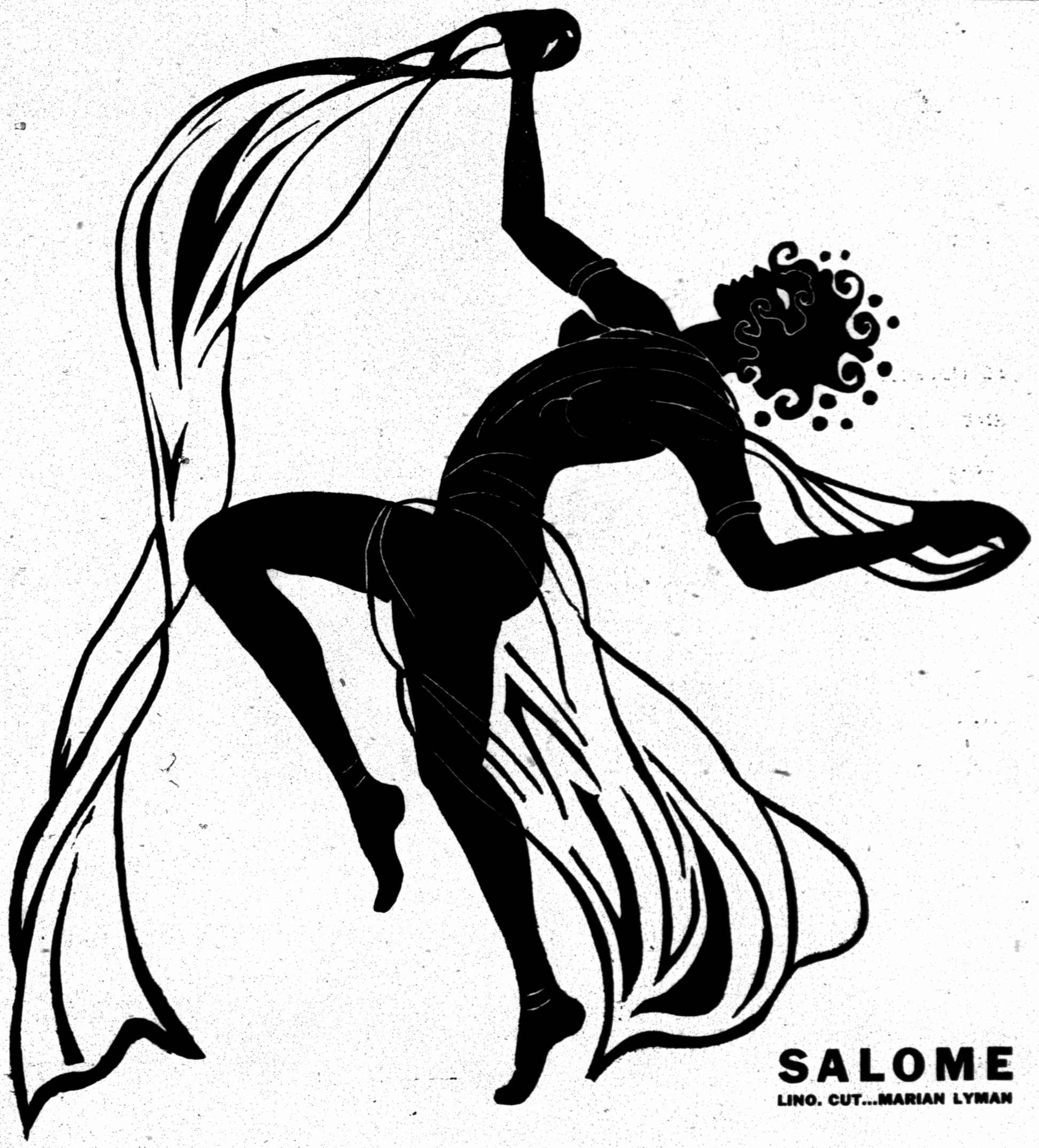

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Legal Light on That Petition Business

By way of clarifying the situation in regard to the Communist petition which returned to the limelight last week, The Carmelite publishes below a ruling by Robert Harrison, chief deputy in the office of Attorney-General U. S. Webb. The ruling is contained in a letter dated March eleventh, addressed to Leo Gallagher, a San Francisco attorney:

"I am in receipt of your communication of the fifth instant enclosing a copy of a petition of the Communist Party to participate in the Primary Election. In relation thereto you ask to be advised whether this petition conforms to law and has the approval of the Attorney General. You also ask to be advised whether a person must be a member of such party in order to sign such petition or whether any elector may sign such petition regardless of his political affiliations.

"In reply permit me to say that it is not within my province to advise you as to whether this petition conforms to law, nor should I express whether the same has the approval of the Attorney General. I may, however, state to you, in answer to your further question, that under Subdivision 9c of Section 1 of the Direct Primary Law any registered qualified elector may sign a petition of the character in question for the formation of a new party, regardless of whether such elector, in registering, has stated his affiliation with such party or with another political party, or has failed to designate any political affiliation."

And here are the pertinent excerpts from the election laws of California:

9. The word or words "political party," "party," "political organization," or "organization," a poltical party or organization of electors which has qualified, as hereinafter provided, for participation in any primary election; and and such party or organization shall be deemed to have been so qualfied when one or both of the following conditions have been complied with:

(a). If at the last preceding November election at which a governor was elected there was polled for any one of its candidates who was the candidate of such party only for any office voted on throughout the state, at least three per-cent of the entire vote of the state, or for any one of its candidates who was the joint candidate of such party and any other party for any office voted on throughout the state, at least six per cent. of the entire vote of the state; or

(b) If on or before a day which shall be the seventy-fifth day before any primary election it shall appear to the secretary of state as a result of examining and totaling the statement of registered electors and their political affiliations transmitted to him by the county clerks as required by section 4 of this act that registered electors, equal in number to at least one per cent of the entire vote of the state at the last preceding November election at which a governor was elected, have declared their intention to affiliate with with such political party or organization; or

(c) If on or before a date which shall be the seventy-fifth day before any primary election there shall be filed with the secretary of state a petition signed by registered qualified electors of the state equal in number to at least one per cent of the entire vote of the state at the last preceding November election at which a governor was elected, declaring that they represent a political party or organization, the name of which shall be stated therein, which party said electors desire to have participate in such primary election; such petition shall be circulated, signed, verified and the signatures of the registered electors thereon shall be certified to and transmitted to the secretary of state by the county clerks substantially as provided by the constitution and the Political Code for initiative petitions; provided, that each page of said petition shall bear a caption in eighteen point black face type, which caption shall be the name of the party or organization followed by the words "Petition to participate in the primary election"; provided, further, that no electors or organization of electors shall assume a party name or designation which shall be so similar to the name of an existing party or organization as to mislead voters.

This statute shall be liberally construed, so that the real will of the electors shall not be defeated by any informality or failure to comply with all the provisions of this law.

DR. RAYMOND J. CLUEN

ANNOUNCES HE HAS RESUMED HIS PRACTICE AT HIS RESIDENCE, LA LOMA TERRACE AND WILL BE AVAILABLE FOR APPOINTMENTS BY TELEPHONING 202

Carmel's Full Week-End of Varied Entertainment

From the entertainment point of view Carmel is ready for the throngs who are expected in town for the holidays. Both the Forest Theater and The Community Players have well-chosen, ably directed offerings, while at the Denny-Watrous Gallery there will be a lighter form of entertainment by a well-known stage star.

At the Community Playhouse the much-talked-about "Spread Eagle" will be the attraction for four nights—Thursday to Sunday inclusive. This dynamite-laden sa e has a cast of twenty with some old favorites and others new to the Carmel stage. Galt Bell is directing, which is a sufficient warranty for the theatrically informed. The cast:

Grace ..... Florence Dofson
Peter ..... Nils Andresen
Joe Cobb ..... Tom Fisher
Bill Davis ..... Bob Parrott
Lois Henderson ..... Betty Hughes
General Ramon Angel De Castro .....
..... Chester Shephard
Martin Henderson ... James Cockburn
Charles Parkman ..... Bud Hawkins
Mike Riordan ..... Sam Ethridge
Rosalie Kent ..... Mary Jepp
Manuel ..... Bernardo Acuna
Father Estrella ..... Wayne Edwards
Captain ..... Frank Thompson
Lieutenant ..... Gus Correll
Colonel Rojos ..... Wilbur Claywell
Peons: Ted Watson, Bud Todd, Tommy Harbolt.
Brigadier-General Wagner .....
..... Milton Latham
Sentry ..... Fulton Tooker

The Playhouse has reduced its prices in the lower bracket, the minimum admission now being fifty-five cents including tax.

"Salome," at the Forest Theater Friday, Saturday and Sunday nights, bids fair to make local theatrical history. One of the really great plays of all time, it is a staggering order for amateurs. But Herbert Heron has whipped it into shape, with "Blackie" O'Neal as assistant director. If the cast maintains the level of the final rehearsals there is going to be talk about "Salome"; if they improve still further (and they're working hard, all of them) "Salome" will become a classic of the Forest Theater. The cast:

Salome, daughter of Herodias .....
..... Sibyl Leonard
Herodias, wife of the Tetrarch .....
..... Ella Winter
Herod, Tetrarch of Judaea .....
..... David Matzke
Jokanaan, the Prophet .....
..... Charles O'Neal
The Young Syrian, Captain of the Guard ..... George McMenamin
The Page of Herodias .....
..... James Broughton
First Soldier ..... Lloyd Weer
Second Soldier ..... Robert Overly
Tigellinus, a Roman ... Eugene Watson
A Cappadocian ..... Austin Chinn, Jr.
First Nazarene ... Albert L. Van Houtte
Second Nazarene .....
..... George St. Clair Gooden
First Jew ..... Hal MacChesney
Second Jew ..... T. L. Thienes
Third Jew ..... Cedric Rowntree
Fourth Jew ..... Raymond Holt
Fifth Jew ..... Robert Faulkner
A Sadducee ..... Jack Tharpe
A Pharisee ..... L. B. Fulton
A Barbarian ..... Morris Wild
Naaman, the Executioner .....
..... Joseph Smith
A Slave ..... Nicholas Broughton
Romans, Egyptians, Barbarians, Men and Women of the Court, Soldiers, Pages, Slaves.

In keeping with the times, the Forest Theater Board has lowered admission charges, the top price being now one dollar plus the newly imposed tax of ten per cent.

* * *

At the Denny-Watrous Gallery, on Sunday night, Grace La Rue, New York musical comedy star and vaudeville headliner, will give a song recital which could perhaps be more accurately described as a "one-man show." Her program is made up of top-notch bits from everywhere, ladeled out generously and with a stunning personality in the background.

Edna Gunnar Peterson will play accompaniments. Upon request Grace LaRue will sing any of the songs from the numerous productions in which she was starred.

TONIGHT
Also Friday, Saturday and Sunday Nights——at 8:30

SPREAD EAGLE

A Satire on the Inception of Wars

GALT BELL DIRECTING

Carmel Community Playhouse

TICKETS ON SALE AT
CARMEL DRUG STORE Telephone 10
STANIFORD'S Telephone 150

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Fourth Season

CARMEL SUMMER FESTIVAL OF MUSIC

FIRST CONCERT — JULY 12

CARMEL THEATRE — 8:30 P. M.

LAWRENCE STRAUSS, TENOR

CHARLES COOPER, PIANIST

MISHA GEGNA, 'CELLIST

(International Artists Trio Ensemble)

JULY 19—Carmel Artists.

JULY 26—Pro Arte String Quartet of Belgium

Season Tickets—$3.50, $4.00, $5.00

There will be no extra tax charge on season tickets

SINGLE TICKETS—Pro Arte, $2.50; Carmel Artists, $1.50, Trio Ensemble, $1.50.; plus tax of ten per cent on all single tickets.

Tickets at Tyler Book Shop, directly opposite post office; telephone 72 or 596.

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DINE WELL

Music

THE FEALY-ASHLEY CONCERT

Two young Californians, travelling an infrequent path in music, played in Carmel last week. Another young Californian who has gone far in music and will go still farther was asked to review the event for The Carmelite. Here follow Anne Greene's comments:

Last Friday evening at the Denny-Watrous Gallery there was a two piano concert by Aileen Fealy and Phyllida Ashley. These two artists have a very fine ensemble, and temperaments which accord perfectly.

Their first number,, a Sicilienne of Bach, of which the clearness and delicacy is so important was marred by the over-use of the pedal. Then came an Allemande of Couperin, followed by the "Variations on a Beethoven Theme," by St. Saens. Many people consider this the finest work of the evening, but for me, the "Three Episodes from the Carnival des Animaux," by St. Saens, were the most delightful. This appealed strongly to the imagination, being played with much color and humor.

"A Night on Bald Mountain," (Moussorgsky), "Bourree Fantasque" (Chabrier), and "Nuages and Fetes" (Debussy) were all played with the same perfect ensemble.

Next came a "Minuet from Suite l'Arlesienne" of Bizet, a Scherzo of Schumann, "Spanish Rhapsodie" and "Cordova" of Albeniz. The two latter compositions were beautifully done as to the technical side but lacking in the rhythmic swing and fire which play such an important role in Spanish music. They ended with the "Staccato Etude" of Rubenstein, very well done. These pianists have very good round tones and delicate pianissimos combined with much command of the keyboard.

All together it was a very enjoyable evening and something quite different from Carmel's past concerts.

DANCE RECITAL

Raoul Pause, Alice Bridges and a group of associates, touring under independent auspices will present a dance recital at Carmel Community Playhouse on July fifteenth and sixteenth.

Their principal offering will be an original conception of Debussy's *"Apres Midi d'un Faun,"* with an elaborate setting. Various specialty numbers complete a full-length program.

OPENING CONCERT OF SUMMER FESTIVAL

The first concert of the Summer Festival of Music, under the direction of Marie Gordon, will take place a week from next Tuesday in Carmel Theatre.. The artists are Larwence Strauss, American tenor, Charles Cooper, pianist, and Misha Gegna, internationally known 'cellist. All three are Coast residents.

Lawrence Strauss' flair for intepretation, for infusing the very intent of the words into the song, is one of the characteristics upon which his reputation has been built. A voice of velvety smoothness, with perfect modulation, impeccable diction and superb musicianship, mark the Strauss performance. Redfern Mason, speaking of the recent recital under the auspices of Pro Musica, said, "Strauss is a great artist. In his domain as a salon singer there are few to compare with him." As for Charles Cooper, not only Carmel, where he lived for some years, but all America knows about him. Recognized for half a decade by San Francisco critics as a pianistic genius of high rank, he was not actually "discovered" by the public until he had obtained recognition in European musical capitals, a fact made much of by the musical journals. Since returning to his native land, in the full maturity of his art, the honors showered upon him in Berlin, Paris and Vienna have been surpassed by the applause of American critics and audiences alike. His western debut last year, though immediately following concerts by six of the world's greatest pianists, including Rachmaninoff, Gieseking, Horowitz and Iturbi, was a revelation and a triumph.

Mischa Gegna, a young Russian 'cellist, who is rapidly winning a place in America among the best, makes his home in San Francisco. He has been acclaimed by Pacific Coast critics as a notable acquisition.

INTERNATIONAL CONCERTS

A society for presenting international exchange concerts has recently been formed in Europe, with headquarters in Vienna. Its object is to promote international concerts of contemporary composers. Works selected for the concerts will be presented in many European capitals and in the United States. Henry Cowell, director of the Pan-American Association of Composers, will select the American works for these programs.

Representatives of other countries include Daniel Ruyneman, Holland; Arthur Alexander, England; and Isador Freed, France.

MICHEL PENHA REHEARSES THE ORCHESTRA

I wish everyone who cares for music as a real part of living could look in at the Denny-Watrous Gallery on a Monday or Thursday evening. From all parts of the Peninsula come men and women, young and old, to play their various instruments under the direction of Michel Penha. They realize what a privilege it is to work under such a fine musician as Penha, and those of us who look on know what fun they are having. Three great concerti they are rehearsing:—Bach, Mozart, and Boccherini and at the final concert on August ninth they will play under the baton of Henry Eichheim, for many years associated with the Boston Symphony and famous as composer and conductor.

It is thrilling to see the enthusiasm of this improvised orchestra and I happen to know that groups are practicing for hours daily,—for instance the earnest afternoon rehearsals in the Falkenberg home in Pacific Grove, made up of the Beth and Marion Falkenberg, Billy Dickinson, Marion Knowles, Margaret Lial, and Molly Darling. These students are getting something from this ensemble that no amount of solo work could give them, and I feel that the community cannot adequately express its appreciation to Mr. Penha for his generosity in making this possible.

This orchestra, which has grown out of the Neah-Kah-Nie Quartet's summering in Carmel, and is a feature of the second concert of their series, is one of the most significant things that has ever happened in Carmel, because it is the culmination of the work that is being done in our primary and secondary schools. The civic orchestra has become almost a national movement.

Here is musical America in the making. Why talk of wonderful dreams for the future when we have this real opportunity here now. —E. C. D.

MICHEL PENHA

DECORATIVE VALUES IN FLOWERS

The colorful studio of Emma Waldvogel on Asilomar Boulevard will be open to visitors on next Sunday and Monday afternoons, July third and fourth, to view flower arrangements made by Miss Waldvogel. The hours will be from three to six and a small admission charge will be taken.

This will be an opportunity to study color in relation to flowers, plants and hangings. New combinations of color through flower forms will open up another possibility of home decoration.

FOR BUDDING PLAYWRIGHTS

The Berkeley Playmakers announce their ninth annual one-act play competition, with a prize of twenty-five dollars for the best original one-act play submitted; ten dollars for the second choice.

Authors wishing to compete should communicate with the secretary, Bertha M. Lester, 2629-A Regent Street, Berkeley.

RUTH AUSTIN

ANNOUNCES A SIX WEEKS SUMMER COURSE OF THE

MODERN DANCE

CLASSES BEGINNING JULY 12TH AT THE GREEN-ROOM OF CARMEL COMMUNITY PLAYHOUSE

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JULY 30: HAROLD BAUER, GUEST ARTIST

August ninth: Henry Eichheim, conductor. Quartet assisted by Monterey Peninsula Orchestra.

August sixteenth: Claire Upshur, soprano, assisting artist with Quartet. Dene Denny, assisting artist in 'cello-piano sonata.

August twenty-third: Weyert Moore, flute, Ralph Linsley, piano, assisting artists.

SEASON TICKETS $5.00 AND $3.50 PLUS TAX ON SALE AT DENNY-WATROUS GALLERY, CARMEL

SUNDAY AND THURSDAY NIGHT REHEARSALS IN GALLERY OPEN TO SEASON TICKET HOLDERS

THE CARMELITE

J. A. COUGHLIN ——— *Editor and Publisher*

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The views expressed in signed contributions should be taken as those of the individual writers, not necessarily endorsed by the Editor.

Lincoln Steffens

HIS COLUMN

The great Republican party has met in convention and has decided to keep the frying pan we are dancing in good and hot. No change. Stands pat, even on Curtis. Now the great Democratic party is in session, preparing the fire for us, if we prefer to jump. And we may. We are a free people, free to choose between the pan and the fire. So far, I am exercising my constitutional liberty to choose the frying pan, as the cook does who controls both. He keeps up the fire, but only to heat the pan, and you don't catch me jumping out just because I get tired dancing. I regard dancing not only as good exercise for my neighbors, but as an art.

¶

My sole fear is a mere suspicion that Moscow, somehow, has some secret agent, with a lot of money, in the councils of both our great parties and steering them to some dreadful purpose of the Communist party, culture and civilization. But the powerful John Reeders don't seem to know anything about any conspiracies but their own and one must not judge by appearances.

¶

Frank Sheridan sends from Hollywood a letter and a lot of clippings, all indicating that he wants to see some changes made in this country; not big changes, but—some change. Sorry, but I am a loyal, patriotic citizen, now, devoted to American ideals and practices which, I think, will carry us to our end. Mr. Sheridan should address his gentle complaints to the "Pine Cone," whose utter sincerity and sobriety will deal with him as they deal with all attacks upon our storm-stressed institutions. I'd have to laugh if I did what Frank Sheridan wants me to do. And this is no time for laughter, in the open.

¶

Edward Kuster's hasty retreat from the petition to let the Communists get into politics is an example he should not set of the Communist theory of economic determinism. Those reds think that what we think and do is forced by our economic interest. They forget our ideals, which are just the opposite.

¶

And, by the way, no law, not even a court decision, and no mistaken phraseology, can make one a member of the Communist party. That funny, foreign organization requires a knowledge of a certain known philosophy and personal sacrifices, tested. The signers of that petition could not get into the Communist party, even if they wanted to. They proved by their signatures that they are liberals, and liberals are worse than capitalists. But why does any faithful American fear the Communist? Go, talk to Labor, even to the unemployed, and be reassured. The only menace to America is "Wall Street,"—and Wall Street and all the street leaders, into most of it, are as loyal and in earnest as the "Pine Cone."

¶

Some tourists, I hear (in their conversation) mistake that organ of Carmel for a comic weekly. Not so. It's this other weekly, The Carmelite, that is, in part at least, the voice of the joy of this town. The "Pine Cone" is laboriously right, except in some of its creative reporting.

¶

Carmel children who are going to enter politics when they grow up should get into and make a quiet study of the game as it is played in music and dramatic circles. Then, if they despise the regular politicians they will have cause for their contempt. They will know that the amateurs make the professionals look big and generous and wise. My theory is that amateur actors, musicians and philanthropists can play all their games, as they play their politics better than the professionals who are nothing but amateurs who have developed a sense of the box office.

¶

Kids play hard, for no prophets, for nothing but fun. When and how are they taught that they can't play the game for the game's sake; that they have to make money out of it?

¶

Did you ever set teachers to telling about parents? That tales out of school are a flood of light on kids. It gives one a feeling that, while teachers are bad enough, parents are impossible.

¶

Something in our thinking is wrong. The state of the nation indicates that much. But parents typically, decisively, want our children taught all that we think and nothing that we don't think. The kids of Carmel should be taught patriotism, not flag-waving. No teacher would dare do that. A citizen passing the school here one day, and seeing that the flag was not up and waving, demanded that Bardarson be fired.

¶

Addressing a garden club one night I started out with the observation that the members worked steadily and hard for nothing but fun, and I found it was possible to make them understand Soviet Russia. I'll bet there's some way to make Christian church members understand Christianity, Democrats democracy, Republicans republicanism, and the Reed Club communism. And that's a brag; and a challenge, especially to the Christians.

¶

Martin Flavin, speaking of the high pay to cinema producers, said some heads of other big industries received as much or more. It was true that the pictures were run as a business by business men, but so is politics, and my theory is that the disorder, extravagance, inefficiency and idiotics of all these "lines of business' are about the same. We see and hear the evils of the cinema; it's a young business. The older businesses have learned the trick of criminal secrecy, as the cinema-makers will some day.

¶

Once upon a time a well-known nut in New York set out to form an association of liberals who really and truly believed in free speech, etc. He explored, examined, rejected, corresponded, till at last he called us all togther, all eleven of us. That was the best he could do. And then, when we met, I put some test questions; so did he; and we purged the association of liberals so clean that the fine old nut decided to let the matter drop, wait awhile and start with the four or five people who really and truly believed in really and truly free speech. There is no principle, law or axiom that can be carried out to its logical conclusion anywhere, anytime, with anybody except *ad absurdum*.

¶

Muckraking in the garden you pull up by the roots, you do not punish the weeds. And you do it to prefer the roses. Another thing the gardeners know is that to further the glory of the bush, you pinch off the old, withered roses, and let the young roses grow. I'll bet the cattle breeders know something muckrakers ought to report to the rank garden of men.

Merely Gossip

by THE LAMP-POST

The Seven Arts Court must be the most international and historic spot for its size in the world. World-famous photographers, poets, ex-mayors, generals in Kolchak's Army in the Russian Civil War, a new Austrian baby, the biologically most advanced bit of humanity in the world—that can already tell colors and has a remarkable musical future before it. Worth a visit, the Seven Arts Court.

† †

In Carmel you can meet with all extremes. A notorious Communist was carrying on an amicable conversation with the White Russian ex-supporter of Kolchak's Siberian Army. The only time this amiable gentleman has been seen to lose his equanimity was when one wag stuck a red rose through the beak of the carved Double Eagle of the Czar that announces Russian tea for twenty-five cents.

† †

There is no class war in Carmel, no. Nevertheless it is a fact that the Swedish Chief of Police did his best to get the sign of the John Reed Club removed from its perfectly legal resting place and generally objected to the all-American club on account of its non-Americanism, while the double eagle over the tea room almost next door, owned by a White Russian has been allowed to flutter unmolested and unquestioned.

† †

Two San Francisco school teachers spent this week in Carmel. They say a situation exists in the public schools today that has no parallel in history. Bootleggers' children, bandits' children, bankers' children, rich men's children, the children of working men sit side by side in the class-room, and each group has a separate code of morals: as different as if they lived in different epochs. The morals of each are derived from their homes. "We are expected to teach American ideals," the teachers said, "but every time you mention ideals or morals in any sense, the boys just hoot. They regard education as a necessary evil to be borne for a few years. And then—just wait! Half of them are potential bandits." This might give food for thought to those who believe the child will grow up with a real morality because he salutes the flag or is told the George Washington legends. Ask any child under eight to explain to you the meaning of the words he is required by the education laws to repeat every morning. Then try and explain them to him.

† †

Children have logical minds, literal minds. It's a hard period for logical and literalness.

† †

There is a fine parallel between the two plays to be given this week in Carmel "Salome" and "Spread Eagle." One portraying a decadent period of two thousand years ago, with all the vices that made civilization perish; the other portraying our own period, as pregnant with change, as restless and confused, and with a civilization as sick. It is fun to follow the parallels and mark the differences; and then try and compute how far mankind has progressed.

† †

There was as much reviling of Jesus and as little understanding of what He was trying to do at that time, as there is of Communism today. And Jesus, incidentally, preached communism.

† †

Those that are hottest against "Reds" read and understand Marxism least; many never read a word any writer on socialism or communism wrote. They are like Tigellinus who when asked by Herod what John the Baptist means by "Savior of the World" explains, "It is a title Caesar adopts."

† †

We rarely get the opportunity to synchronize "the world outside and the pictures in our heads." Today especially, the world moves too fast.

Correspondence

"THE NAUGHTY WIFE"

To the Editor of The Carmelite:

I did not realize that I was on the staff of your paper as a dramatic critic until I found myself quoted in your last issue to the effect that "The Naughty Wife" was "a rotten play rottenly done." Dramatic criticism of this calibre is entitled to very handsome compensation and I assume that you are prepared to pay for it. My secretary will bill you in due course.

"The Naughty Wife" is one of the poorest plays I have ever seen—perhaps the poorest. If it has one redeeming feature, I failed to find it. It is obvious, dull, and humorless,—a complete and utter bore from end to end. The direction was not inspired and the acting was not brilliant. But I doubt very much if Katherine Cornell, the three Barrymores, the four Marx brothers, and the shades of Bernhardt, Duse and Booth could have breathed the breath of life into this dated, stupid farce.

I have a sour and bilious eye but it can be made to twinkle. Kuster's production of "The Beggar on Horseback" was delightful—staged and directed with fine taste and delicacy, and more than adequately acted. "The Play's the Thing" was an admirable job for everyone concerned in it. "See Naples and Die," a thoroughly mediocre play, was exceptionally well done.

Note of advice (*gratis*) to all theatres, Community and otherwise: Don't believe that because a play is light, it's easy. Don't produce a play because it's time. Find the play first. Shoot at the stars; they are at least good targets.

Sincerely,

MARTIN FLAVIN

ATMOSPHERIC

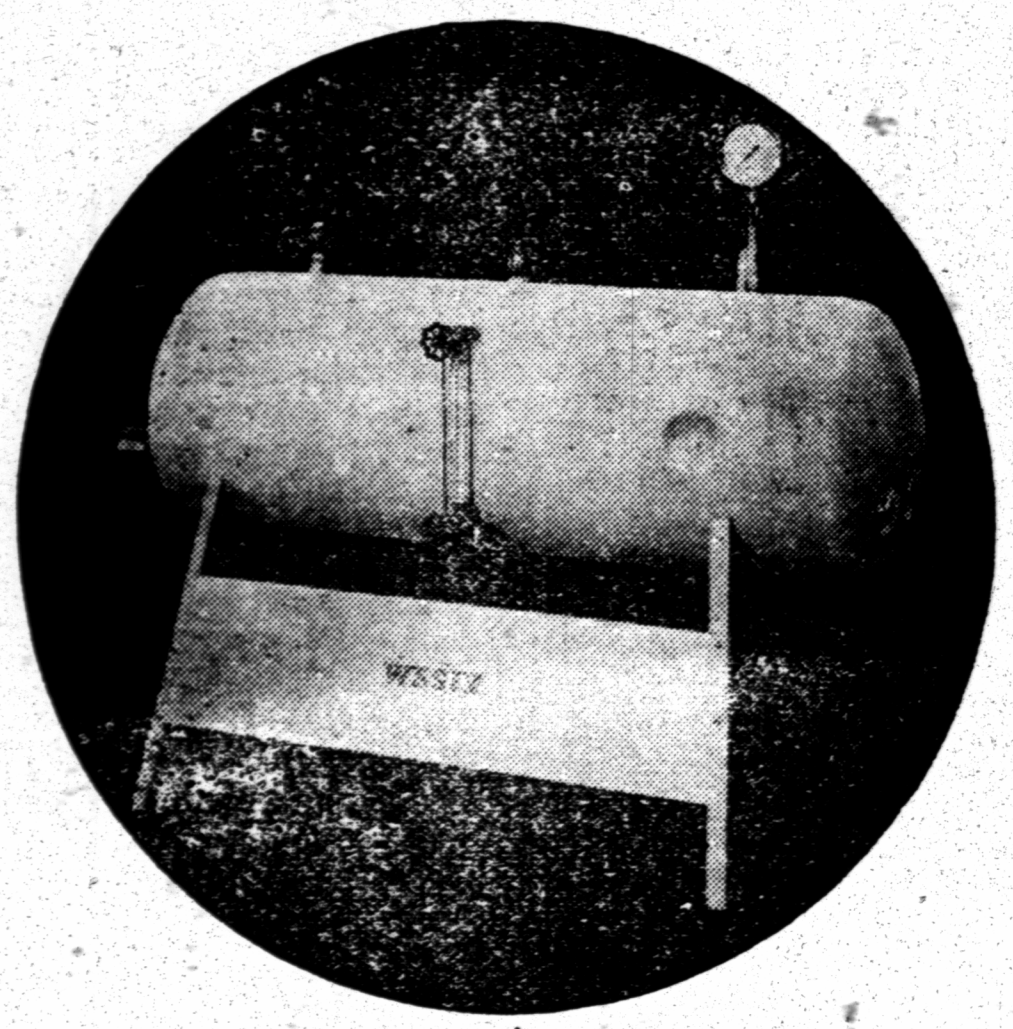
by Maxine Abbott Cushing

The air of the city has been heavy
With the sorrows of women
Too proud for weeping.
Now there is rain,
And the brooding quiet has suddenly gained
An ageless dignity.

AFTER: THE SONG OF SOLOMON

Come hastily to my dwelling, O my lover,
That I may anoint thy body with myrrh and the bitter-sweet of the aloe;
I would have thee fair and shining in the candle-light
As I wait for thine embrace.

DAIRYMEN



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PARAMOUNT PROBLEMS OF THE DEPRESSION

A country-wide poll is being conducted by the National Economic League to determine public opinion as to the paramount problems of the present economic depression. Returns to date indicate that governmental wastage is held the prime offense at the moment, with other subjects following in the order shown below.

The numbers indicate votes cast:

Economy and efficiency in government, National, state, city—2238

Taxation—1582

Reparations and international debts—1528

Banks, banking, credit, finance—1460

Reduction and limitation of armaments, disarmament—1105

Tariffs—1075

Restoration of confidence—1071

Adminstration of justice—1026

International tariff conference—922

Unemployment, unemployment relief—808

Economic planning—766

Railroads, transportation—765

Over-speculation—706

International co-operation to promote prosperity and security—687

Co-ordination of production and purchasing power—665

Agriculture, farm relief—643

Money, the gold standard, silver—592

Federal Reserve Policy—581

Foreign trade—576

Equitable distribution of wealth or income—573

Over-extension of credit—531

International economic conference—511

Co-operation (vs. competition) as a social and industrial principle—491

Germany's situation—477

Anti-trust laws—453

International monetary conference—445

Unemployment insurance—401

Wages—398

Installment selling—383

Land, administration, utilization, taxation—367

Education—364

Stabilization of price level—328

Public utilities, regulation, government ownership—299

Over-centralization of business—293

Socialism, Communism—186

Capitalism—174

Russia—153

Unearned increment—141

SAN FRANCISCO GROUP SHOW IN CARMEL

On Monday last, Johan Hagemeyer opened an exhibition of paintings and drawings from the San Francisco Art Center in his studio at Ocean Avenue and Mountain View. While this group of paintings is hardly up to expectations, there are nevertheless some three or four among them that are deserving of comment.

The strongest and probably the most satisfying painting is to be found in Nils Gren's "Cloud." Organizing on the most simple compositional structure and using an almost frugal variety of forms, he has produced a painting of taciturn strength.

There is the same thriftiness of color displayed in his choice of form—a sufficient range of palette to make a clear statement and no more. Noting the utter simplicity of Mr. Gren's work, one discovers anew how unnecessary it is to turn to Mr. Rivera and the Mexican school for the simple expression of form.

Many years ago, when MacDonald-Wright was in the throes of synchromism, Gren as working with him. Today it is difficult to find any trace of that period in his "Cloud."

Ben Cunningham sends his "Lovers" which seems somehow new. Either Mr. Cunningham has been painting over it since I last saw it, or he has done an entirely new painting of one of his pet compositions. No matter which, the painting is more pleasing than ever. There is more paint quality than one has found in his canvases heretofore and not quite so much the feeling of hard-drawn, confining outlines. In this painting the spirit of light and luminosity is quite forceful. By dulling or neutralizing every color in the background and forcing his light to the girl's head in the foreground, the canvas conveys a tremendous sensation of illumination. One may possibly quarrel over the painting of the hands, and justly. They are hardly consistent with the rest of the painting. Hands have a definite bony structure and usually present more than a little difficulty. But Mr. Cunningham has obviously found no bones and evidently not a great deal of trouble. That is too bad.

One stops also in front of a brace of ducks painted by Victor Arnautov. An apple, a glass of wine, an earthen jug and several bills made against the artist complete the composition. While the painting is able and convincing, there is lack of unity that to some degree detracts from the ultimate result. In point of fact, it seems rather a *tour de force* than an expression made for the joy of the thing. However, one respects the painting shown in the canvas—how truthfully clear and accurate the ducks and the glass and yet with no suggestion of photography.

Elizabeth Daugherty's large still life, though impressive at first glance, becomes less so with each successive impression. Well chosen colors, dominated by a peculiar blue, gives it a certain inherent strength, but the technique which seemed forceful at first, finally simmers down to the realization that paint liberally applied with the palette knife is directly responsible for its appearance of power.

Earl Daniell and Mallette Dean are represented with paintings seen earlier this season in San Francisco; the latter with a somber landscape while Daniell's painting might aptly be called "Idyl." Harriett Whedon, Suey Wong and Edward Terada show landscapes. I rather liked Terada's—and the Misses Labaubt, William Hesthal, Dorothy Wagner and Ray Bertrand. A group of drawings and water-colors completes the show, which will remain till July fourteenth.

—H. S. HARPER

* * *

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"SILVER STREAK"

DOG SHOW

"Silver Streak," highly-trained German police dog, is going to play a return engagement in Carmel on July fourth.

He was here last week at the Denny-Watrous Gallery, but came on short notice, without opportunity for adequate publicity. Even so, he drew a fair audience and those who saw him and others who later heard about him have asked that he go through his tricks again.

Preceding the show, which will be given at eleven o'clock, there will be a pet parade, starting from the Gallery at ten o'clock. The line of march will be up Ocean Avenue to the city park, where the judging will be done, then back to the Gallery for the award of prizes. There will be no formalities about entries; children need only bring their pets and join the parade.

Admission to "Silver Streak's" show will be at a charge that children can afford without going through bankruptcy.

RECORDED MUSIC

Reviewed by T. HAROLD GRIMSHAW

Probably no greater service has been rendered the music-loving public than Victor's continued release of the sparklingl light operas of Gilbert and Sullivan. With one exception the whole series is now available in America and the recording done under the supervision of the D'Oyly Carte Co. is therefore authentic and full of tradition. This month witnesses the release of "The Yeoman of the Guard" in a delightful album of eleven discs. It is difficult to describe in a few words the satisfying and scintillating charm of this old comedy for it is probably as near perfect as a recording can be. The orchestral background is a joy to hear, and this reviewer has seldom listened to part-song so superbly sung and recorded. The excellence of the latter is on a par with Iolanthe and even superior to Pinafore. Each disc is a gem in itself; and the whole will afford very many pleasant evenings of the sort of music this day sorely needs. (Victor Masterpiece Album C—17.)

A single record from the European list though now issued under a domestic label is Victor 11160. Strawinsky enthusiasts will prize this one, for it is the Chinese March from "The Song of the Nightingale." Written in purest Strawinsky style and employing with fine effect the so-called Chinese or pen tatonic scale it is outstanding in both character and recording. The latter is astonishingly realistic and modernists will be immensely pleased with it. The orchestra is the London Symphony conducted by Coates.

* * *

The record of the month is a two-disc release of certain charming themes from "Der Rosencavalier." Such episodes as the Presentation of the Silver Rose, the Waltzes, the Breakfast Scene and the Finale are well represented in the magic groovgs. Under Carl Alwin the Vienna Philharmonic plays beautifully, and the recording is thoroughly up to date. This is music that never fails to delight the hearer, so far is it removed from the commonplace. (Victor 11217 and 11218.)

BANK DIVIDEND MAINTAINED

The Monterey County Trust and Savings Bank has declared its regular mid-year dividend to its stockholders.

President A. C. Hughes states as supporting evidence for this action two important facts:

"First—the continued strength and successful operation of this county bank in the midst of a severe period of economic adjustment; and second—the well-assured faith of our directors in the long future outlook for this bank and this county."

He states further that many authorities believe that the last part of this year will bring the first definite signs of an emergence from the depression. Notwithstanding this attitude, this local bank advises to continue to buy at home the things one needs—never were there better bargains—but keep right on saving, of course, at least ten per cent. of salary or income.

THE MODERN DANCE

Carmel received an addition to its cultural life this week in the return of Ruth Austin, who maintained a dancing studio here several years ago and now announces a summer course at the Greenroom of the Community Playhouse.

In the years intervening since she left Carmel, Ruth Austin has studied in Europe with Mary Wigman and other leading exponents of the modern dance. Lately she has been associated with Betty Horst in San Francisco.

AT DEL MONTE

Carmel's younger set is showing much interest in the announcement by Hotel Del Monte of nightly dinner dances (except Tuesday and Sunday) in its Bali Room.

Ed Fitzpatrick's orchestra has arrived at Del Monte for the summer with a full program of specialty numbers and surprise features. Cover charge for the nightly dancing in the Bali Room has been reduced.

On Sunday evenings Fitzpatrick's group is heard at the Del Monte Lodge, where the popular summer dances are in progress.

DR. CLUEN RETURNS

Dr. Raymond J. Cluen, who several months ago relinquished his practice for a much-needed rest, is back at his home in La Loma Terrace and will be available by appointment although for the present he will not re-open a town office.

Dr. Cluen spent his vacation in Carmel Valley.

WARNING!

FIREWORKS IN CARMEL

¶IT IS UNLAWFUL TO HAVE FIREWORKS OF ANY KIND IN YOUR POSSESSION IN CARMEL EXCEPT ON JULY 3, 4 AND 5.

AUGUST ENGLUND,
Chief of Police

Literary Carmel

IN ACCORDANCE WITH ADVERTISERS' AGREEMENTS THE EXTRA COPIES OF THE SPECIAL NUMBERS — "LITERARY CARMEL" — ISSUED LAST CHRISTMAS WILL BE PLACED ON SALE SATURDAY AT THE NEWS STANDS REGULARLY HANDLING THE CARMELITE. THE THREE ISSUES WILL BE IN A SINGLE COVER ON SALE AT TWENTY-FIVE CENTS. ADVERTISERS ARE THUS SECURING THE ADVANTAGE OF COVERAGE DURING THE SUMMER SEASON AT NO ADDITIONAL COST. (COPIES OF THE JEFFERS' NUMBER ISSUED BY THE CARMELITE OF WHICH WE HAVE NONE REMAINING EXCEPT FILE COPIES, WERE LAST QUOTED IN THE EAST AT ONE DOLLAR AND ARE NOW PRACTICALLY UNOBTAINABLE).

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